

A GENDER AND CASTE CONFLICTS IN OWN COUNTRY: A PERSPECTIVE ON THE GOD OF SMALL THINGS

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Abstract

God has created the world, but human separate the mortal. Human separate the people by caste, religion, gender and colour. But the thoughts to relish and remark love despite all barriers as God's most exceptional feelings that is love. To differentiate amid female and male character is by contrasting and handled by civilization, and especially people who have contradictory ideology where people more intend to impose their authority rather than the prosperity and love. In God's own country, where people enrich with much learning and courtesy, there is a salvation of love being deceased because of narrow thought of caste belief and gender bias. The love and liberty both are suppressed because the diversity and feudal norms of society being higher caste and gender discrimination.

Keyword: *Feudal Norms, Discrimination of Sexes, Sexual Polarity, Social Justification, Salvation of Love & Dignify the Love*

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INTRODUCTION

"Little events, ordinary things smashed and reconstituted. Suddenly, they become the bleached bones of a story"

The novel coalesces the notion of daub boundaries, a dysfunctional boundary of the convention and history of family from Kerala, India. The God of Small Things is written in wonderful vivid, imaginative prose with discontinuous narratives that dart forwards and backwards through time. It approaches the classical counterparts, in drama which show the manoeuvre of merciless deterministic compelled by God and history engaged in devastating the spirit of the individuals who follows ordinary individual instinct. The atmosphere of the novel is in Kerala where religions go with there in Christianity, Hinduism and Islam. They lived collectively and even rub against one another.

Where religions and caste become one perspective of God's country, gender is also another perspective of that. The patriarchal hegemony and suppression in the name of values where the subtle glance for the members in God's country. Gender as a biological determination and a psychic consciousness assert sexual polarity in the politics of truth and sex. Gender is a geopolitical specialization, but sexuality is an obsession in the human psyche. A sense and psyche of women from which the king pin of the caste, in its opportunistic structure built up. The traditional notion of the female which portrays as a preserver of male lineage, a slave of men lust and necessary evil for the familial structure of society that kept under scrutiny again and again. In Ayemenem House patriarchy condition in gender ideology through culture, caste, class and consciousness of gender integration for

cascade the lives of each member in the house.

OBJECTIVES

The novelist of *The God of Small Things* is the narration of disproving the hypothesis of being in society and follow the instinct of heart and mind. Arundhati Roy writes to prevail all the fence which might not acceptable in the patriarchy society. She tried her best to heave to the wind in all direction that woman writing may have excel and says what she has to say and with their best confidence. *The God of Small Things* is not a fiction or a tale that justifies the serenity of human kind, but it also claims the submission of the women in utmost suppression of love over pride. She is drawn into the whirlpool of her account that is crawling and burning concern of society where the gender discrimination and caste barrier deceased the rejoice of love and many kinds of relationship. The novel presupposes the facet of a protest which is enthusiastically vigilant to the communal injustices that become legitimate by the customary long-established rules. The unfairness rise out to women who became the only subject of primarily engaging in her own deprivation of thoughts. But no less important is the social discrimination and the dilemma out to the low-castes and the exploitations carried out in the name of class resist and suppression of women's rights. The novel deals with politics, religion and caste, the topics that people normally avoid discussing. In the first reading of the novel many question arises as *The God of Small Things* stand for what purpose? In an interview asked the question by Binayak, Roy replied:

"To me the god of small things is the inversion of God. God's a big thing and God's in control. [...] Whether it's the way the children see things or whether it's the insect life in the book, or the fish or the stars - there is a not accepting of what we think of as adult boundaries. This small activity that goes on is the under life of the book. All sorts of boundaries are transgressed upon. At the end of the first chapter I say little events and ordinary things are just smashed and reconstituted, imbued with new meaning to become the bleached bones of the story. It's a story that examines things very closely but also from a very, very distant point, almost from geological time and you look at it and see a pattern there. A pattern of how in these small events and in these small lives the world intrudes."

(Routledge Volume 22, 3 (2009): 58)

CONTEXT

Gender as a biological determination and psychic consciousness assert sexual polarity in the politics of truth and sex. Gender is a geopolitical specialization, but sexuality is an obsession in the human psyche. In a sense, women from the king pin of the caste in its opportunistic structure. Breaking the traditional notion of the female, which portrays as a preserver of male lineage, a slave of mans lust and necessary evil for the familial structure of society. In Ayemenem House patriarchy conditions gender ideology through culture, caste and class consciousness.

The novel describes the untouchable, in spite of the Gandhian view of looking upon them as *Harijans*, were badly treated for which poor untouchable became Christians to get rid of the social hatred. Issues which convey limelight of the

social apparatus that revolved over centuries in conventional Indian society to suppress women or the feudal thoughts to appraise as second human. Gender and Caste clashes in revolutionary step to cite the typical examples of structured role and behaviour in the society of women. The artistic merit of Arundhati Roy's *The God of Small Things* lies in derivatives of community unconsciousness of gender and caste apparently perceived in the specific geo-cultural reality of Kerala. Gender and sexuality are the concerned themes of every literature, but its dynamics with other socio-cultural factor is more frequent in the Indian context with a liberal humanistic view. It has mapped the gender and caste conflicts with intellectual ambition, linguistic hybridization and historical analysis of a specific society and culture. In the structure and texture it raises historicity saga of gender and caste issues in the social Indian consciousness. In the gender and caste conflicts the God of small creature and God of big effects struggle to save their dignity and honour with false vanity. The God of small things demystifies the concept of caste and gender in reviews with both historical and sociological material gains. Both have become detrimental to the position of women. While a limited past deal with the gender issues like the derogatory and animalist treatment to women, the rest deals with the condition of untouchables.

Ayemenem as a collective village in Kerala and a "semblance of rural quietness" in God's own country involved in compassion gender and caste conflicts. In God's own world the small things are yet understood, the big thing lie in wait unsaid. In gender influenced Ayemenem men enjoy the liberty of their sexual extravagance in lasciviousness, but women are restricted to remain trustworthy, submissive and unpolluted for the sake of caste. Patriarchal and caste evilshirk intercaste and inter-religious marriage. Gender and caste conflicts, weak the figure of God in the novel. Velutha is not able to convert Ammu nor is he capable of emancipation in God's own country. The female sex is clarified in a different way either to glorify her or pollute in motherly and wifely place. In different situation of life Ammu as classify female or a gender conflicts faces the challenges based on working class dogma. In her location, labelling, closeness and sexual relation for emotional fulfilment, motherhood and desire to make her complete women was probably a dream. Her role as a mother is a divine gift but it describes her gender roles segregate in the family and outside. The novel is also dealing with the Kochammas, a bourgeois Syrian Christian family, who reside in a village named Ayemenem. It let know about Ammu, a severance mother of twins, who breathe in her parents' home. The Ayemenem house consists of members like her mother, Mammachi; her brother, Chacko; and their exceptional aunt, Kochamma. The plot takes a decentplace for the period of a two weeks in the year 1969, when a Chackos ex-wife, Margaret Kochamma, andtheir eight-year-old daughter, Sophie Molappearin Ayemenemto pay a visit their Indian relations. During this visit, Sophie Mol sadlydrowns, and a contemptible love business of Ammuand the low caste Paravan, Velutha, is revealed. Both these episode are responsible on Velutha, and as castigation, he is trampled to death by the law protector police. But the novel does not simplytransaction of two weeks; it is more about after and before that episode. The narrative shifts to and fro in instances and set from one perspective, to a further, the whole time in the novel.

*"Baby Kochamma resented Ammu, because she saw her quarrelling with a fate that she,
Baby Kochamma herself, felt she had graciously accepted. The fate of the wretched Man-less
woman. The sad, Father Mulligan-less Baby Kochamma. She had managed to persuade
herself over the years that her unconsummated love for Father Mulligan had been entirely
due to her restraint and her determination to do the right thing." (2.55)*

Ammu and Velutha, the male and female protagonists of the novel are the worst victims of gender and caste

politics. While the novelists have tried to compromise the differences between the god small things and the god of big things age old tradition and culture post-threat to man. The traditional belief of women and the caste structure of society are controlled by the high priests of a bourgeoisie class who desire to keep the society in its discipline. The novel presents partisan views on the male and female in the framed ideology of a particular society. It may be presumed that God's sole purpose is to create the female species for procreation without which the creation would have been incomplete. Ammu's sexual relationship with untouchable Velutha, a Pravan and lay emphasis as Manus Jab, Kula and Parivar. Velutha-Ammu relationship is an adult assignment based on their willing suspension of caste belief for an infinite joy. Caste belief is the central force of their society without which their individual self crumbles disastrously. It marks the beginning of their end. There is a heliocentric hegemony in God's own country. Ammu and Velutha, mutually them out of sorts in action in their lives to relish their feelings. The fatal error that first committed by them the known fact that they are drowning to each other, low caste man has a sexual liaison with a woman who is up in caste than him a Syrian Christian woman. But not the foremost time the couple has leaped a social restriction ahead of their mind have any justification they dare to fall for each other.

Ammu's existential suffering scheme much of social change. Her love for Velutha affects breaking the age old tradition of caste that besmirches the sanctity of Ayemenem Houses, the epitome of high caste tradition. The subalterns speak through Velutha. He could have protested for his rights, but he continued to remain Gandhian in his hostile silence. Though he was innocent, he was tortured to death in police custody. But he has made upper caste suffer psychologically. It seems caste saga; history, politics and state authority are in a combined effort to exterminate the low caste mistake committed by Velutha. His trounce lies in his supreme conquest. Ammu and Velutha love may be an attempt to concession between the small God and big God for a tasteless society, but reformist zeal has created havoc in Ayemenem society. The inveterate hostility trail by a flash of agreement, with violence and console, followed in a series which "fell into a pattern" (42) in Ammu's conjugal life. Thus, Ammu recognition of the isolation as a result of her split conjugal life and decisive to break it off. The irreverent to fix up to manage the relation, wrecked in disgrace. Though in her own father's house, Ammu and children have always faced many kinds of disgraceful as well as indigenous behaviour, yet her assessment was a stable and rebellious against the double standard and masculine prejudice existing in society.

"Ammu watched her husband's mouth move as it formed words. She said nothing.

He grew uncomfortable and then infuriated by her silence. Suddenly he lunged at

her, grabbed her hire, punched her and then passed out from the effort. Ammu took

down the heaviest book she could find in the bookshelf - The Readers Digest

World Adas - and hit him with it as hard as she could. (3.41-42)"

Velutha who suffer untold wretchedness of people whose attitudes are imposed by age-old caste snarrow-mindedness. A Pravan, the creation of god as a small thing, the manufacturer of artefacts, the operation of machines as well as a lively man who lives on the fringe of the civilized. But, intentionally forbidden from attaining into essential place due to his birth caste. His loves for Ammu and loyalty, his revolutionary, sensibility validates an ideology in human centrality. A representative of underprivileged, low castes, self mode communist follower has been never a coward to speak against his caste oppression. In him coexists humanism and creativity with the beauty of the marginal and the subaltern. His untouchable love for Ammu is pure, but the touchable prejudice makes it impure. He is caught in between right and

wrong, sanity and insanity, morality and immorality and floats on the borders of society yearning to be accepted. Velutha inherit from age old times the grief-stricken awareness of his social standard. Yet he dares to love Ammu the equally yearns for his love and reciprocates. They are inclined to each other for the reason that both of them can quietly express each other's hurt and humiliation.

"Somehow, by not mentioning his name, she knew that she had drawn him into the tousele intimacy of that blue cross-stitch afternoon and the song from the tangerine transistor. By not mentioning his name, she sensed that a pact had been forged between her Dream and the World. And that the midwives of that pact were, or would be, her sawdust-coated two-egg twins.

She knew who he was – the God of Loss, the God of Small Things. Of course she did.

(4.70-71)

Then try to capture the moment to fill the void that each formed in the other. They know the lethal affiliation of fare hopeless love would not be possible, but ever since they know their consequence, they are determined to make the best of it to cherish. In absolute isolation, they refilled with "an awful dread" because they have no prospect to grow further. Ammu stand as a "un-mixable mix the infinite tenderness of motherhood". She constructs an aesthetic destruction of an iconoclastic way of unbounded affection of motherhood and thoughtless rage of patriarchal demands. Ammu in her spontaneous and compulsive expression of love and the twins in their in-captious attraction goes back to the pre-civilization state. In the high priest's patriarchal authority Ammu an unwanted member of Ayemenem House, dreaming her dream with untouchable Velutha is thought to have polluted family purity. Patriarchal authority does not approve of her status as a wife of law caste (Anuloma) or Velutha's husband from an inferior caste (Pratiloma). Ammu and Velutha under way their irresistible affection in such a way:

"Ammu saw that he saw. She looked away. He did too. History's fiends returned to claim them. To re-wrap them in its old, scarred pelt and drag them back to where they really lived. Where the Love Laws lay down who should be loved. And how. And how much. Ammu walked up to the verandah, back into the Play. Shaking. Velutha looked down at Ambassador S. Insect in his arms. He put her down. Shaking too. (5.168)"

In their bitter struggle for survival, while the concept of gender is a theoretical construct in an anthrop-sociological way it divides human beings on the basis of sex differences. Contextualising the gender and the caste issue, it described women, uphill struggle in her underprivileged status women under the patriarchal authority in a phallocentric society. The Irony is that woman when it is portrayed as goddess and mother earth for her mysterious power of fertility and struggle for her motherhood, the traditional patriarchy engages her in breeding children, exploiting her in the family and workplace on the basis of her dependency. With that with a lot of socially deprived, the untouchable's oppression on various levels in society is explored.

One way to differentiate the genre women and men character is by contrasting the way Ammu handled by society, and principally by her own family. The way her brother Chacko's sex travagance taken for not the same way any women in the house were taken care for. In most circumstances the society in the world treats different religion, caste, and system provide the scheme to deal with second sex in a different way and dualvalues in the approach. Even people anticipate from the two sexes to act in much complexity. In many ways, Ammu and Chacko ensue very likewise right through their lives; however, because of their biological differences, they get delicate way to lead their actions. On a pole apartto observe the two siblings are benefited very differently in the way of their action and their outlook and indulgence in comprise extramarital sex. Chacko has a number of beloved, whom he often felt pleasure to meet them in the house itself. Despite of reproving extramarital sex confined walls of her house, Mammachi has a divided access for Chacko's mistress so, she can overlook them while they enter intothe house. And, to suppress this treacherous act Mammachi's only justification for compliant this behaviour from Chacko is that she can only approving the needs of men who have a desire (Roy 168). Nevertheless, the women who let her body use to lend him with these wishes are certainly not a ware of any human who needs or feelings to keep on. After they finished their deployment, Mammachi set money to them asto her, fees simplify things. Disjointed sexual conjoining from love is an only need for physical embodies not anything from feelings. (Roy 169). In Mammachi's view, the women who approach to Chako's they are nothing else than slut wholent to satisfy her son. She never gives a second thought about the motive why these women are there with Chacko. She by no means seems to think about what Ammu statement about Chacko being a landlord diverting his romantic behaviour to women who rely on him for their source of revenue. (Roy 65). By no means has Mammachi or even the family members cared to consider, Chacko's deeds should not be granted. That Chacko is exploiting these women, who do not have anoption or might be against their wishes for Chacko and his needsor not. They all give the impression to seize the belief that these women are only pertube to render money to bring their sources of living by Chacko. The encouragement he gets from the house make him more involved in this kind of unlawful relation. However, whilst Ammu's affiliation with Velutha is exposed, anguish breaks loose. But in this particular affair, needs and feelings much affect or carry anything. There is no botheration or care to be standing as a family exist for Ammu's. Though the relation includes their daughter, and but the offence to the family was matter most that they could not consider Ammu's condition. A daughter, a woman, is not expected to comprise of a sex life or any kind of sexual desire, mostly not until she gets married. Merely she is expected to have sex is for procreation other wisemight be the satisfaction of her spouse desire and his wishes. The reality that a female canonly have sexual wishes in her thoughts that should not be expressive and only be is unimaginable to the Kochamm as and the respite of the other Ayemenem. Women are supposed not to have a bodily desire to fulfil, does not have the rights to inclined for any feelings, although it's pure or compassionate to the counterpart they love.

"Anything's possible in Human Nature," Chacko said in his Reading Aloud voice. "Love.

Madness. Hope. Infinite joy. Of the four things that were Possible in Human Nature, Rahel

thought that Infinnate Joy sounded the saddest. Perhaps because of the way Chacko said it.

Infinite Joy. With a church sound to it. Like a sad fish with fins all over."(6.96)

Roy illustrates here that substitute against societal norms, tripping social boundaries is not incredibly simple. She shows that tripping the lines is not very easy in doing that one can just simply act and then live a simplified life or the flatpath you have always intended to be alive. She reflects that defiant person, who abstain from accomplishing things. They inside their hearts aware of their wrong doing, sooner or later get punished but that the fairy tales do not match up

with reality; being follow good heart does not mean most of the time have to pay off. This rather Velutha as well as Ammu experiences when they encountered. The love relation with Ammu is the last string and for fill in the way he does, the chastisement he gets is only death. All the way through Ammu in her whole life, has acted not in favour of the societal custom; her wedding to a wrong man, she got separated legally and returned to her parent's home. Later, she had a love concern with the most awful man possible, an untouchable. Regardless of the actuality she knows that her deeds are always considered as mistaken in her society and she treat faultily for the way she wish to live, she never lets that be reason. She jumps the social margins despite her awareness in mind about her caste. And sort of her action made more proactive and a rebel against the social norms and might be a great basis why she is fascinated and fall for Velutha. Velutha as similar like Ammu, the similarity he too acted against the societal custom all through his whole life. He is born as an untouchable and subsequently, he has to act in a certain way that is inferior to touchable. Nonetheless, being a self made man, he never be concerned about those feudal rules. He educated himself and earns a job that untouchables are never dreamt of. He earned a job and is paid better than touchables, to mark as deceased the caste suppression. Even though he achieve all this, which is an impossible task for other untouchables and usually strive to contain. He did not bother to be grateful or to give credit to the so called upper caste people for this achievement. He did not care to show gratitude any of them; him for no reason let them believe advanced to him. He has the courage to face all odds despite knowing the social strata of his. He never tried to withdraw his concern of love for Ammu neither Ammu ever felt tangled in her emotion with Velutha.

"That night in the lodge, Ammu sat up in the strange bed in the strange room in the strange town. She didn't know where she was, she recognized nothing around her. Only her fear was familiar. The faraway man inside her began to shout. This time the steely fist never loosened its grip." (7.49)

Anxious by reminiscences from the times of yore, the novel is somewhat of an escape from a trauma; Rahel daughter of Ammu glance at back at her life to scrutinize. In spite of time in its conduct of time, and the plot dwells between the present and the past, excavating deeper into the awful undisclosed of Rahel's life. This opens up with an up shot alike to that of tangled story, bringing the reader apprehensive and snooping about how things really preceded to the last part. More minute fine points are added, and more perspectives are presented as the author ignition the episode ahead and in reverse. Exceptional from many merits in narration lone is that it has dispensed to a course of events from very different vantage indication, and which imitate in the novel's epigraph: "Never again will a single story be told as though it's the only one" (John Berger). The love, respect, honour, honesty and courage all sums up in the relation between Ammu and Velutha. The reprise of love buried under circumstances of the burden of social norms, caste imposes, gender discrimination and even death. The death was not only of human also portraying the picturesque of human narrow mentality in patriarchal society. And these events recollect in melancholy by the twins Rahel and Estha.

"The steel door of the incinerator went up and the muted hum of the eternal fire became a red roaring. The heat lunged out at them like a famished beast. Then Rahel's Ammu was fed to it. Her hair, her skin, her smile. Her voice. The way she used Kipling to love her children before putting them to bed: We are of one blood, thou and I. Her goodnight kiss. The way she

held their faces steady with one hand (squashed-cheeked, fish-mouthed) while she parted and combed their hair with the other. The way she held knickers out for Rahel to climb into. Left leg, right leg. All this was fed to the beast, and it was satisfied.” (8.55)

CONCLUSIONS

Love - both found and lost, carnal and spiritual, the matters of caste, class and gender loom even larger than the lingering aftertaste of imperialism, as do the extreme possibilities of the human condition as outlined. From the entire miscellaneous elements which come together to raise a diverse appearance at the instance effect of the caste system on life and love surfacing on patriarchal authority. As a catastrophe to bonding of love, the character of Ammu and Cleopatra allow similarity in the way where their love is in sum of truthful, honourable, passionate and alluring. Ammu is in search to bow down her desire to get love and carnation to bloom her mental calm. At one point of time she determines to follow her instinct of love towards Velutha to rejoice her sexual passion and sanity in mind which is irresistible not to fall in love despite knowing the outcome:

“Ammu, naked now, crouched over Velutha, her mouth on his. He drew her hair around them like a tent. [...] She slid farther down, introducing herself to the rest of him. His neck, his nipples. His chocolate stomach. She tasted him, in her mouth. He sat and grew back to him. She felt her belly tighter under her, hard as board. She felt her wetness slipping on his skin. He took her nipple in his mouth and cradled her other breast in his callous palm. (9.336)”

Though, the foundation of caste been mislaid in times past, nonetheless, the perception of

Caste-system that has lasted for thousands of years and is still typical in democratic India as Maddison claims that "the institution of caste" is "the chief characteristic of Indian society which differentiates it from the others." The love is lost in the surrounding of politics, caste suppression and dominance on gender. The novel recorded some social and political changes, and all these lead to alienation. These issues have prevalent violence, but not all violence is physical; sometimes it is concentrating the outbreak in the human mind that devastated the sense of thinking and act. Some are inspired by real romanticism, but too often deteriorate into brutality which can be excused as a struggle with supposed evil. The parts, in which author portrays Velutha's torment versus the policemen's and prejudice united cruelty, stimulate a sense of compassion for the subaltern who is lying with split body parts. Further, it induces to query of morality of the love, decree and the complex web of caste-based hierarchy laws. Through the Tator, Roy gives the impression to dignify the ailing and failing Velutha as a martyr whom she has put into words both compassion and empathy. It is definitely an interference to customs with its close, approximately blistered description of caste differentiation familiarity to its critical account of the communism in general in Kerala. These arrangements are frequently knotted and provide as a multifacet eddespoticscheme that is sometimes tricky to scrutinize the real condition of the social strata in terms of caste and gender divergence. Love and barrier both step by step uproar, but some are hard and some are unheard. The god of small things Velutha, a Pravan by caste deceased in god's own country.

"Anything's possible in Human Nature," Chacko said in his Reading Aloud voice. Talking to
the darkness now, suddenly insensitive to his little fountain-haired niece. "Love. Madness.
Hope. Infinite joy."
Infinite Joy. With a church sound to it. Like a sad fish with fins all over. (10.310-312)

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Declaration

I, Jyotirmayee Ojha, hereby declare that the above work on paper "**Gender and Caste Conflicts in Own Country: a Perspective on the God of Small Things**" is uniquely prepared by me. I also confirm it is not submitted in any other scrutiny and not copied from any work directly. It consists of reference as well as citation.

